

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Signature Series

Atlanta Symphony Orchestra

Carlo Rizzi, Conductor

Elizabeth Koch Tiscione, Oboe



Friday, April 27, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
One-hundred Thirty-sixth Concert of the 2017-18 Concert Season



program

Carlo Rizzi, Conductor

The spirit of 18th century composer Franz Joseph Haydn hovers over this special performance with conductor Carlo Rizzi leading the Atlanta Symphony Orchestra. 20th century Russian Sergei Prokofiev paid homage to Haydn in his nimble and puckish "Classical" Symphony. 100 years before, Beethoven, a cantankerous student of Haydn, echoed the master in his sunny and explosively exuberant Second Symphony. Atlanta Symphony Principal Oboe and Kennesaw State University faculty member Elizabeth Koch Tiscione performs Mozart's Oboe Concerto.

SERGEI PROKOFIEV (1891–1953)

Symphony No. 1 in D Major, Opus 25, “Classical” (1917)

- I. *Allegro*
- II. *Larghetto*
- III. *Gavotta. Non troppo allegro*
- IV. *Finale. Molto vivace*

WOLFGANG AMADEUS MOZART (1756–1791)

Concerto for Oboe and Orchestra in C Major, K. 285 d (K. 314) (1777)

- I. *Allegro aperto*
- II. *Adagio non troppo*
- III. *Rondo. Allegretto*

Elizabeth Koch Tiscione, oboe

INTERMISSION

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 2 in D Major, Opus 36 (1802)

- I. *Adagio molto; Allegro con brio*
- II. *Larghetto*
- III. *Scherzo. Allegro*
- IV. *Allegro molto*

program notes

by Ken Meltzer



Symphony No. 1 in D Major, Opus 25, “Classical” (1917)

Sergei Prokofiev was born in Sontsovk, Russia, on April 23, 1891, and died in Moscow, Russia, on March 5, 1953. The first performance of the “Classical” Symphony took place on April 21, 1918 in Petrograd (St. Petersburg), Russia, with the composer conducting. The “Classical” Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Sergei Prokofiev composed his “Classical” Symphony, one of the most popular concert works of the 20th century, during a period that spanned the years 1916-17. He completed the orchestration on September 10, 1917. The world premiere of Prokofiev’s “Classical” Symphony took place in Petrograd on April 21, 1918. The composer led the former St. Petersburg Court Orchestra.

Despite the turbulence that plagued Russia during the composition of the “Classical” Symphony, the work represents Prokofiev at his wittiest and most carefree. Perhaps this is not that surprising, given that the “Classical” Symphony is Prokofiev’s tribute to the greatest of symphonic humorists—the 18th-century Austrian composer, Franz Joseph Haydn (1732–1809).

In his autobiography, Prokofiev described his approach to this beloved work:

It seemed to me that had Haydn lived to our day he would have retained his own style while accepting something of the new at the same time. That was the kind of symphony I wanted to write: a symphony in the classical style. And when I saw that my idea was beginning to work, I called it the Classical Symphony: in the first place because that was simpler, and secondly for the fun of it, to “tease the geese,” and in the secret hope that I would prove to be right if the symphony really did turn out to be a piece of classical music.

The “Classical” Symphony is in four brief movements. The first is a bracing *Allegro*. Prokofiev directs that the central theme of the slow-tempo second movement (*Larghetto*) be played *molto dolce* (“very sweetly”). The third movement is a *Gavotte*, a court dance in 4/4 time. The *Finale* (*Molto vivace*) brings the “Classical” Symphony to a joyful close.

Concerto for Oboe and Orchestra in C Major, K. 285d (K. 314) (1777)

Wolfgang Amadeus Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna, Austria, on December 5, 1791. In addition to the solo oboe, the Concerto is scored for two oboes, two horns, and strings.

Mozart composed his Oboe Concerto in the spring or summer of 1777. Mozart originally wrote the work for Giuseppe Ferlendis, an oboist in the Salzburg Court Orchestra. But later that year, Mozart gave the Concerto to Friedrich Ramm, principal oboe in the Mannheim Court Orchestra. In a letter to his father, Leopold, Mozart described Ramm as “a very good, jolly, honest fellow of about thirty-five, who has already traveled a great deal, and consequently has plenty of experience.” (In another letter to Leopold, Mozart called Ramm “a decent fellow, but a libertine.”)

It appears that Ramm was thrilled with Mozart’s new Concerto. In fact, Mozart described Ramm as “quite crazy with delight” when the oboist received the work. In a letter of February 14, 1778, Mozart informed Leopold of a Mannheim concert in which “Herr Ramm...played for the fifth time my oboe concerto, written for Ferlendis, which is making a great sensation here. It is now Ramm’s cheval de bataille (‘war horse’).”

Later, the score of Mozart’s Oboe Concerto disappeared, and was presumed lost forever. However, in 1920, manuscript parts were discovered in the library of the Mozarteum in Salzburg. A review of those parts quickly revealed that the work was identical to Mozart’s Flute Concerto in D, completed in 1778 in fulfillment of a commission.

The Concerto is in three movements. The opening movement (*Allegro aperto*) features the traditional double exposition of the principal themes; first by the ensemble, and then in more elaborate fashion, by the soloist. A solo cadenza leads to the spirited conclusion. Typical of the slow-tempo movements in Mozart’s concertos, the second (*Adagio ma non troppo*) is in the style of an opera aria without words, with the soloist assuming the role of vocalist. The *Rondo* finale (*Allegretto*) is based upon a recurring theme, immediately played by the soloist (in 1782, this theme reappeared in the aria, “Welche Wonne, welche lust” [“What bliss, what rapture”], in Mozart’s highly successful opera, *The Abduction from the Seraglio*). A final solo cadenza leads to the exuberant conclusion of Mozart’s Oboe Concerto.

Symphony No. 2 in D Major, Opus 36 (1802)

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. The first performance of the Symphony No. 2 took place at the Theater-an-der-Wien in Vienna on April 5, 1803, with the composer conducting. The Symphony No. 2 is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

By the start of the 19th century, Ludwig van Beethoven had firmly established himself as one of Vienna's most important pianists and composers. But during that same period, Beethoven began to experience the hearing loss that would plague the composer for the remainder of his life.

It is not surprising that Beethoven spent much time contemplating the meaning of his life. One of the products of this soul-searching process was the document known as the "Heiligenstadt Testament," written in October of 1802. Addressed to his two brothers, the Testament was found among Beethoven's papers after the composer's death in 1827.

In the "Heiligenstadt Testament," Beethoven confessed:

But how humiliated I have felt if somebody standing beside me heard the sound of a flute in the distance and I heard nothing, or if somebody heard a shepherd sing and again I heard nothing—Such experiences almost made me despair, and I was on the point of putting an end to my life—The only thing that held me back was my art. For indeed it seemed to me impossible to leave this world before I had produced all the works I felt the urge to compose; and thus I have dragged on this miserable existence—a truly miserable existence...

Around the same time Beethoven penned the "Heiligenstadt Testament," he put the finishing touches on a work begun the previous year, the Symphony No. 2. The D-Major Symphony received its premiere on April 5, 1803 at Vienna's Theater-an-der-Wien.

In 1801, Beethoven announced to his friend, Wenzel Krumpholz: "I am only a little satisfied with my previous works. From today on I will take a new path." Musical historians usually designate the 1803 "Eroica," Opus 55, as the commencement of Beethoven "new path"—at least in terms of symphonic composition. It is interesting, then, to read the following critique of the premiere of the Second Symphony, published in the Vienna *Zeitung für die Elegante Welt* on April 16, 1803:

Herr van Beethoven even augmented the price of the seats for his Cantata and announced several days in advance and with much pomp that all of the pieces to be played would be of his composition...They consisted of two symphonies, of which the first is essentially of more value than the second, because it is developed with an unforced lightness, while in the second the striving for the new and astonishing is more apparent.

The following May, that same paper characterized the Symphony No. 2 as “a crass monster, a hideously writhing wounded dragon, that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect.” Upon closer inspection, it is not difficult to find the elements of the Symphony No. 2 that so troubled those critics. It is true that the Symphony is not cast in the epic mode that made the “Eroica” such an epochal work. On the other hand, the D-Major Symphony offers frequent and compelling employment of dynamic contrasts, dissonance, and brilliant thematic manipulation. All of these elements point the way to the revolutionary style so indelibly associated with Beethoven. That Beethoven was able to write such vibrant, masterful (and indeed, high-spirited) music while in the grips of a shattering personal crisis, testifies to the spirit of a man who once vowed: “I will seize Fate by the throat; it shall certainly not bend and crush me completely.”

The Symphony No. 2 is in four movements. In the first, an extended and dramatic slow-tempo introduction (*Adagio molto*) resolves to the vibrant, high-spirited principal *Allegro con brio*. The slow-tempo second movement (*Larghetto*) exudes gracious lyricism, as well as more agitated moments in the central episode. The third-movement *Scherzo (Allegro)* is based upon a three-note motif, bandied about by the orchestra in vibrant dialogue, featuring abrupt juxtapositions of loud and soft dynamics. High spirits prevail in the finale (*Allegro molto*), capped by the raucous closing bars.



Photo: Jeff Roffman

atlanta symphony orchestra

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The Zeist Foundation Chair

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Gina Hughes

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ENGLISH HORN
Emily Brebach

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‡ rotate between sections

* Leave of absence

† Regularly engaged musician

• New this season

biographies

Elizabeth Koch Tiscione, Principal Oboe, joined the Atlanta Symphony Orchestra (ASO) at the beginning of the 2007-2008 season. She currently holds the George M. and Corrie Hoyt Brown Chair.



Photo: Jeff Roffman

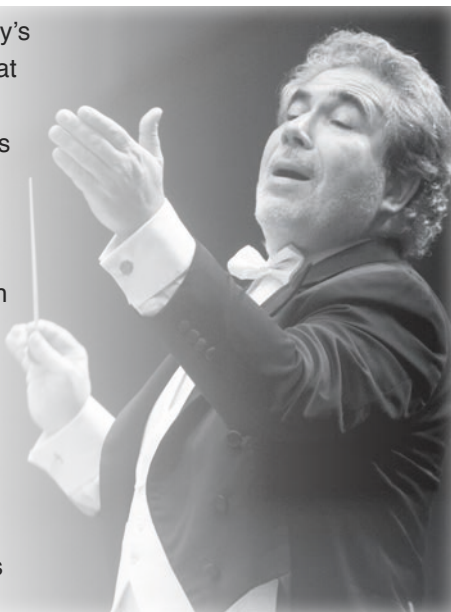
In addition to her responsibilities with the ASO, Ms. Tiscione plays Principal Oboe at the Grand Teton Music Festival and is a member of the Atlanta Chamber Players. She has performed as a guest musician with the orchestras of Philadelphia, St. Louis, St. Paul, Baltimore, Rochester, Buffalo, and the Orpheus Chamber Orchestra. Recent solo engagements include the World Youth Symphony Orchestra, Orpheus Chamber Orchestra, Atlanta Symphony, and Dekalb Symphony Orchestra. She has been featured on NPR's "From the Top," and has also performed at many chamber music festivals throughout the country, including Tannery Pond, Cape Cod, and the Chamber Music Society of Lincoln Center.

Ms. Tiscione has a love for teaching, and is currently a faculty member at Kennesaw State

University. She also teaches internationally at Festicamara, in Medellin, Colombia, and has a studio in Atlanta.

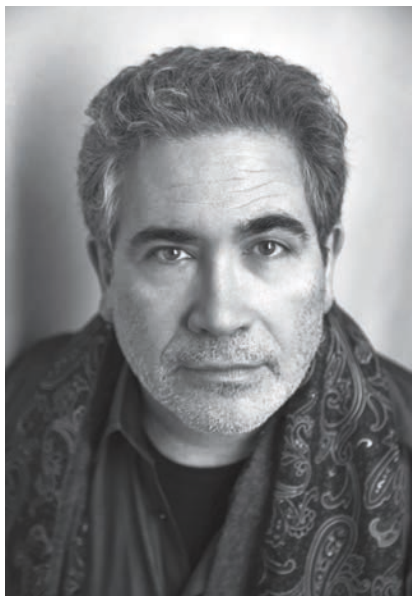
A native of Hamburg, NY, Ms. Tiscione began the oboe in the NY State public school systems at age nine, continued her studies at the Interlochen Arts Academy under Daniel Stolper, and went on to study with Richard Woodhams at the Curtis Institute of Music. Other teachers include Mark DuBois, J. Bud Roach, Pierre Roy, Robert Walters, and Eugene Izatov.

Carlo Rizzi ranks among today's leading conductors. Equally at home in opera and the concert hall, his vast repertoire spans everything from the foundation work of the operatic and symphonic canon to rarities by Bellini, Cimarosa and Donizetti. He is in high demand as a guest artist at the world's most prestigious venues and festivals, not least for the insight and integrity of his musicianship and the visceral energy and psychological depths of his interpretations.



Opera is imprinted in Maestro Rizzi's musical DNA. He discovered the art form during his formative years in Milan, attending productions at the Teatro alla Scala and, following his graduation from the city's famous Conservatory, contributing to their development as a *répétiteur* with the company. Since launching his conducting career in 1982 with Donizetti's *L'ajo nell'imbarazzo*, he has performed almost one hundred operas. The Rizzi repertoire list, rich in Italian works but also well stocked with the music of Wagner, Richard Strauss, Britten and Janáček, reflects the genuine breadth of his interests and the questing nature of his curiosity. Two fruitful periods as Music Director of Welsh National Opera (1992-2001; 2004-08) and frequent guest conducting engagements at the Metropolitan Opera and the The Royal Opera, London, belong to the great bedrock of experience supporting Rizzi's work. His artistic development has also drawn from the critically acclaimed success of concert performances with distinguished orchestras around the world and most recently completed a cycle of Tchaikovsky's symphonies with the Orchestre du Théâtre Royal de La Monnaie as well as concerts with Filarmonica della Scala, Orchestra di Santa Cecilia, Netherlands Radio Philharmonic Orchestra and Hong Kong Philharmonic. In 2015, Rizzi was honoured to take up the position of Conductor Laureate of Welsh National Opera.

Carlo Rizzi's extensive discography includes complete recordings of Gounod's *Faust*, Janáček's *Kát'a Kabanová*, Verdi's *Rigoletto* and *Un ballo in maschera* with Welsh National Opera; a DVD and CD of Verdi's *La*



traviata recorded live by Deutsche Grammophon at the Salzburg Festival with the Vienna Philharmonic; numerous recital albums with renowned opera singers; and recordings of symphonic compositions by Bizet, Ravel, Respighi and Schubert.

During recent seasons Carlo Rizzi conducted back-to-back new productions of Rossini's *Guillaume Tell* and *Mosè in Egitto* at Welsh National Opera, followed by Verdi's *Luisa Miller* at Opernhaus Zürich; *La fanciulla del West* for Deutsche Oper Berlin (2015), *Un ballo in maschera* at La Monnaie,

Brussels (2015); a double bill of *Cavalleria rusticana* / *Pagliacci* and *Tosca* at Teatro alla Scala, Milan (2015) and *Nabucco* at Lyric Opera of Chicago (2016). Future engagements include return visits to Teatro alla Scala, Milan, Welsh National Opera, Metropolitan Opera, New York, Opéra de Paris and Dutch National Opera.



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about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.


The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.


The weekend of October 7th–8th, we had an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we officially launched our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!


Stephen W. Plate, DMA
Director, KSU School of Music

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